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method. Fortunately, however, this cheapening is easily discerned by the wavy appearance of the surface and the peculiar sheen of the glass. Moreover, glass so finished quickly becomes clouded when exposed to the air, and requires frequent cleaning.

Our object is now accomplished, for we have told our readers a little of the history of glass, shown what modern cut-glass is, of what it is made and how it is cut, and finally, we hope, have helped them to distinguish between the good and the inferior and to better appreciate the beautiful examples found in our high-class shops.

It must not be supposed that all the fine glass is made in America, for England and France both produce superb work, each in their own way, as the specimens which illustrate this article will show.

HENRY P. TILDEN.



### RULES GOVERNING THE COPYING OF PICTURES

The enterprise of the Metropolitan Museum in removing the restrictions on sketching and copying in the institution excited no little comment at the time the announcement was made, and not a few doubted the wisdom of the new policy. The liberal action of the trustees in permitting copying from the collections without restrictions of any kind, was taken after careful consideration of the usages of other museums, especially those of Europe. The result of the investigation is not without general interest, and the following note has been prepared from the replies received in answer to a circular letter sent to all of the important museums. The questions asked were: Is copying allowed? What pictures may be copied? Is there a restriction with regard to signature? Is there a restriction with regard to size? Are copies marked?

Replies were received from the following: The National Gallery, Wallace Collection (Hertford House), National Gallery of British Art, and Sir John Soane's Museum of London; the City of Birmingham Museum and Art Gallery; the Walker Art Gallery of Liverpool; Musée Nationale du Luxembourg, of Paris; The Royal Galleries of Italy (all of the Royal galleries and museums of Italy are governed by the same regulations); Museo Civico Correr, Galleria del Palazzo Ducale, of Venice; Museo Nazionale Scavi di Pompeii, of Naples; the Hermitage and the Imperial Museum of Alexander III., of St. Petersburg; Kunsthistorisches Hof-Museum, of Vienna; Nacional de Pintura y Escultura del Prado, Madrid; Ryks-Museum of Amsterdam; Royal Museum of Berlin; and the Königliche Gemälde-Galerie, of Dresden.

Permission to copy is given in all museums except the Wallace Collection, of London, where the arrangement of the furniture and the works of art, with the pictures, is such that it is impossible to grant facilities for this kind of work without impeding the public. It is, however, permitted to sketch with a note-book. Most museums allow all

their paintings to be reproduced except those that are copyrighted or those on loan, in which cases permission must first be received from the owns of the pictures or of the copyright.

In Sir John Soane's Museum, London, no definite regulations are laid down, each case being judged on its own merits. The City of Birmingham Museum and Art Gallery does not allow water-colors to be copied, and the Munich Gallery does not permit copies to be made of the "Sistine Madonna" by Raphael, nor the "Zingroschen" by Titian, except by special permission of the Kaiser.

The National Gallery, Louvre, Luxembourg, Hermitage, Kunsthistorisches Hof-Museum in Vienna, and the Royal Museum of Berlin make no rules about the size of copies, but the others require the copies to be smaller than the original, or else of some prescribed dimensions.

The only museums requiring the observance of rules regarding the copying of the artist's signature are the National Gallery of Florence, where the copy must bear the vise of the Director, the Vienna Kunsthistorisches Hof-Museum, which requires that the words "copied by" be added to the master's signature, and the Ryks-Museum of Amsterdam, where copies must be signed, as for example, "After Jacob Maris," and written without imitating the artist's signature.

METROPOLITAN BULLETIN.



EXAMPLE OF STUDENT WORK  
Chicago Academy of Fine Arts